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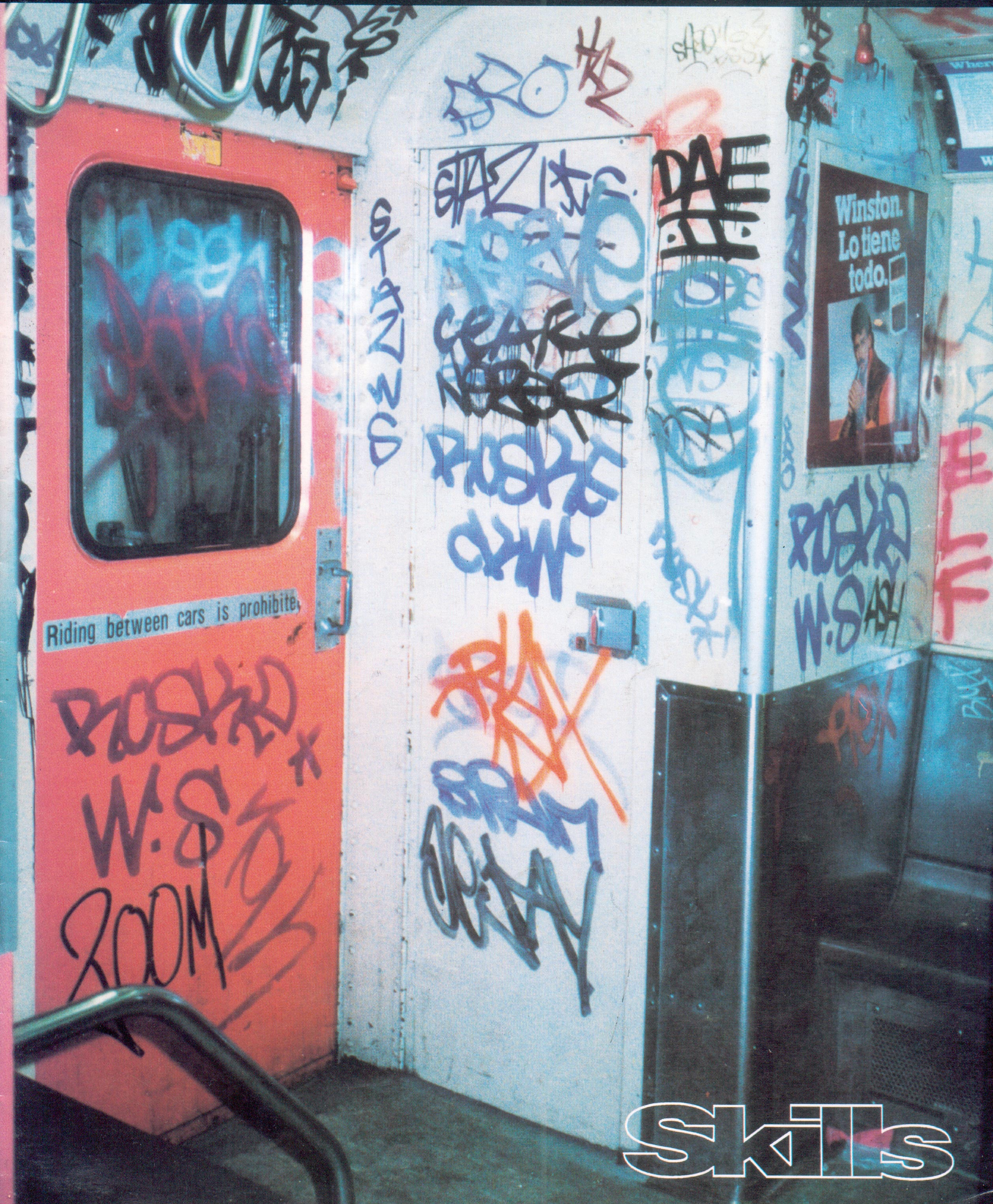
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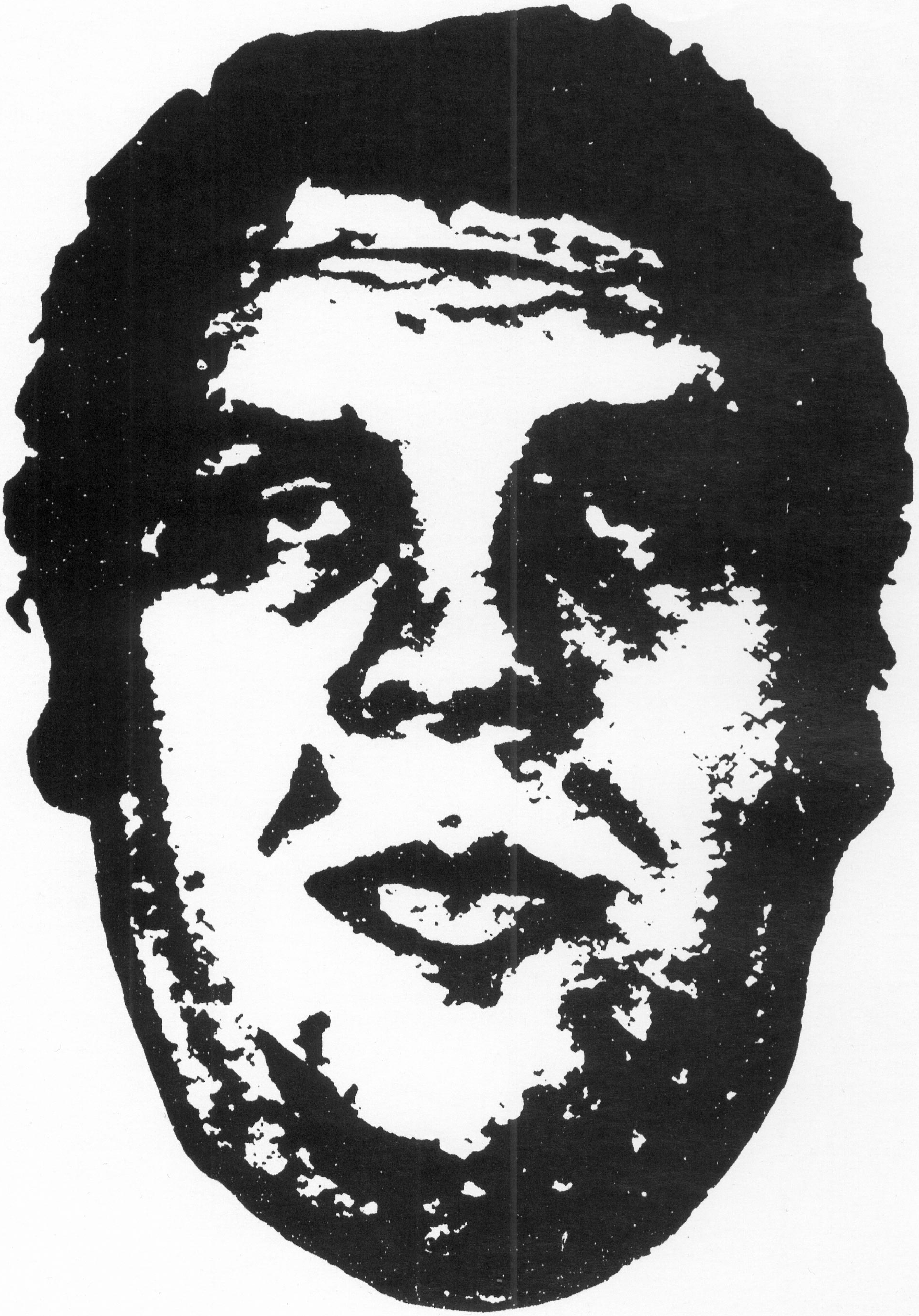

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1971 WOMBAT FED CARL DESTE PHILTHY PAUL BEN ESPO MOBB DEEP LARRY KELLY BOB MARK KYM LEE CHINO ATCO DASH, AND THE WHOLE REST OF THE FAMILY. AND TO, DAN MAG SPEL DESA RELM CHAMA AND FATAL, KEEP YA HEADS UP!...................TVC-R.I.P.

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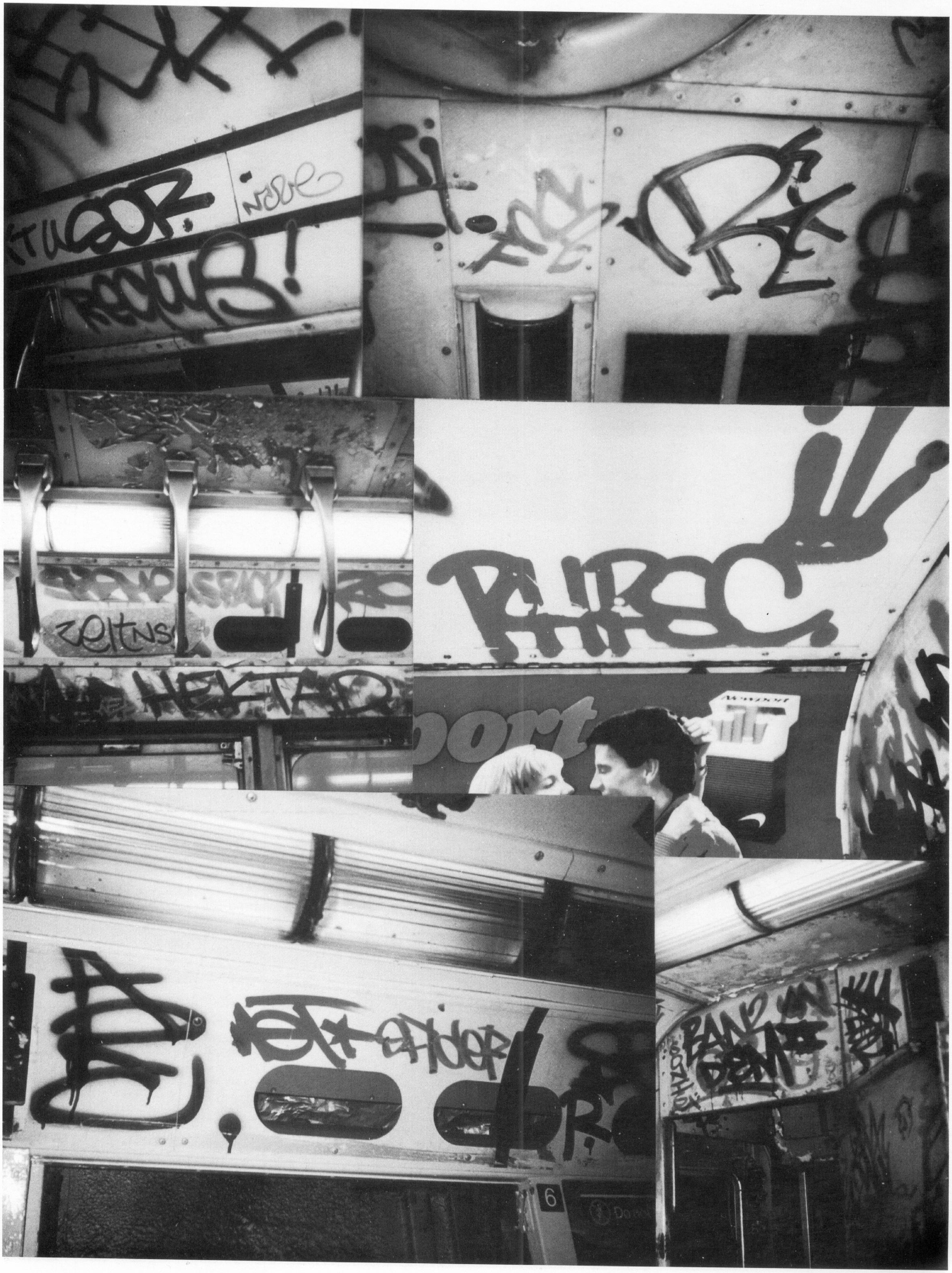
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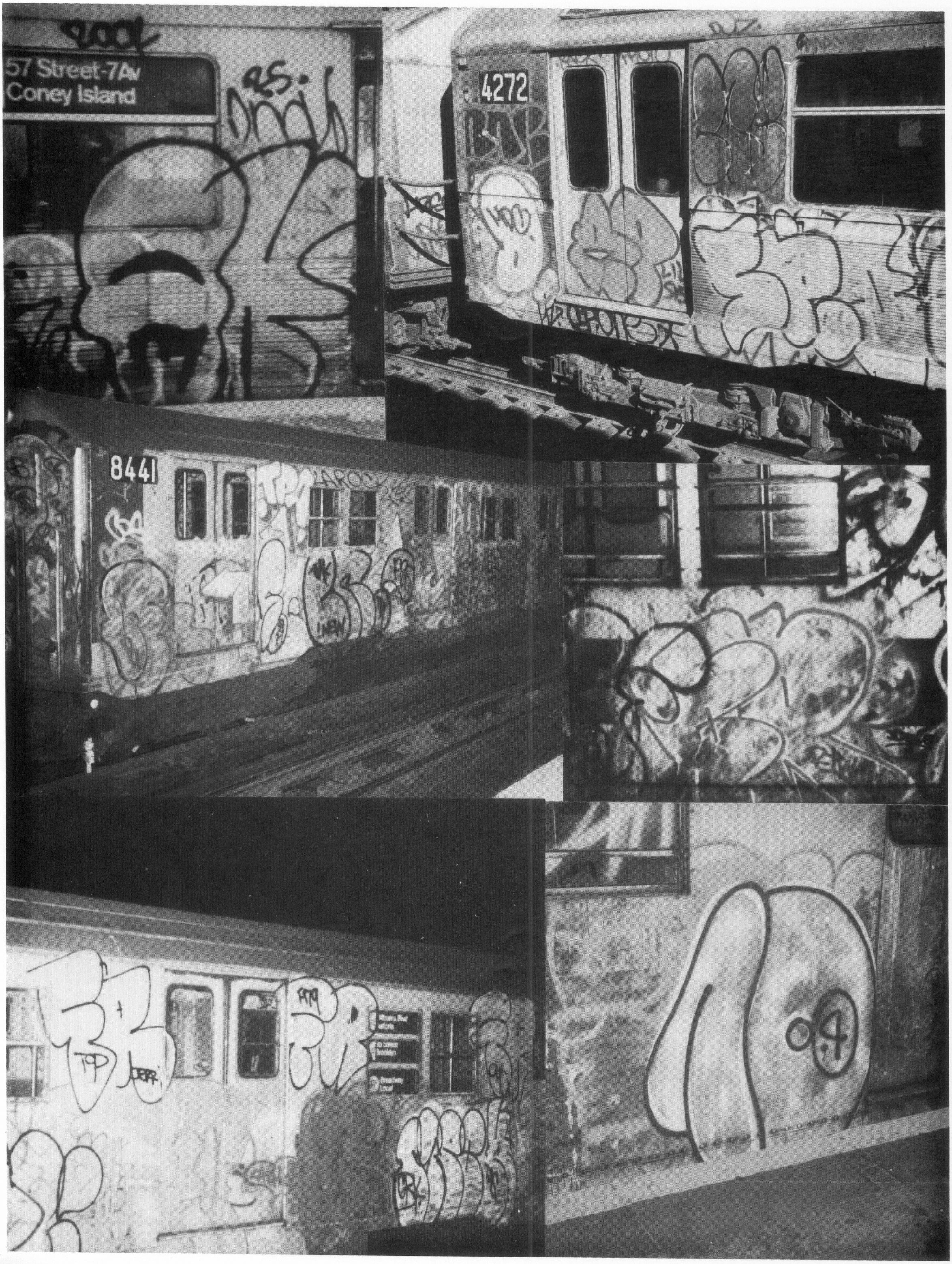
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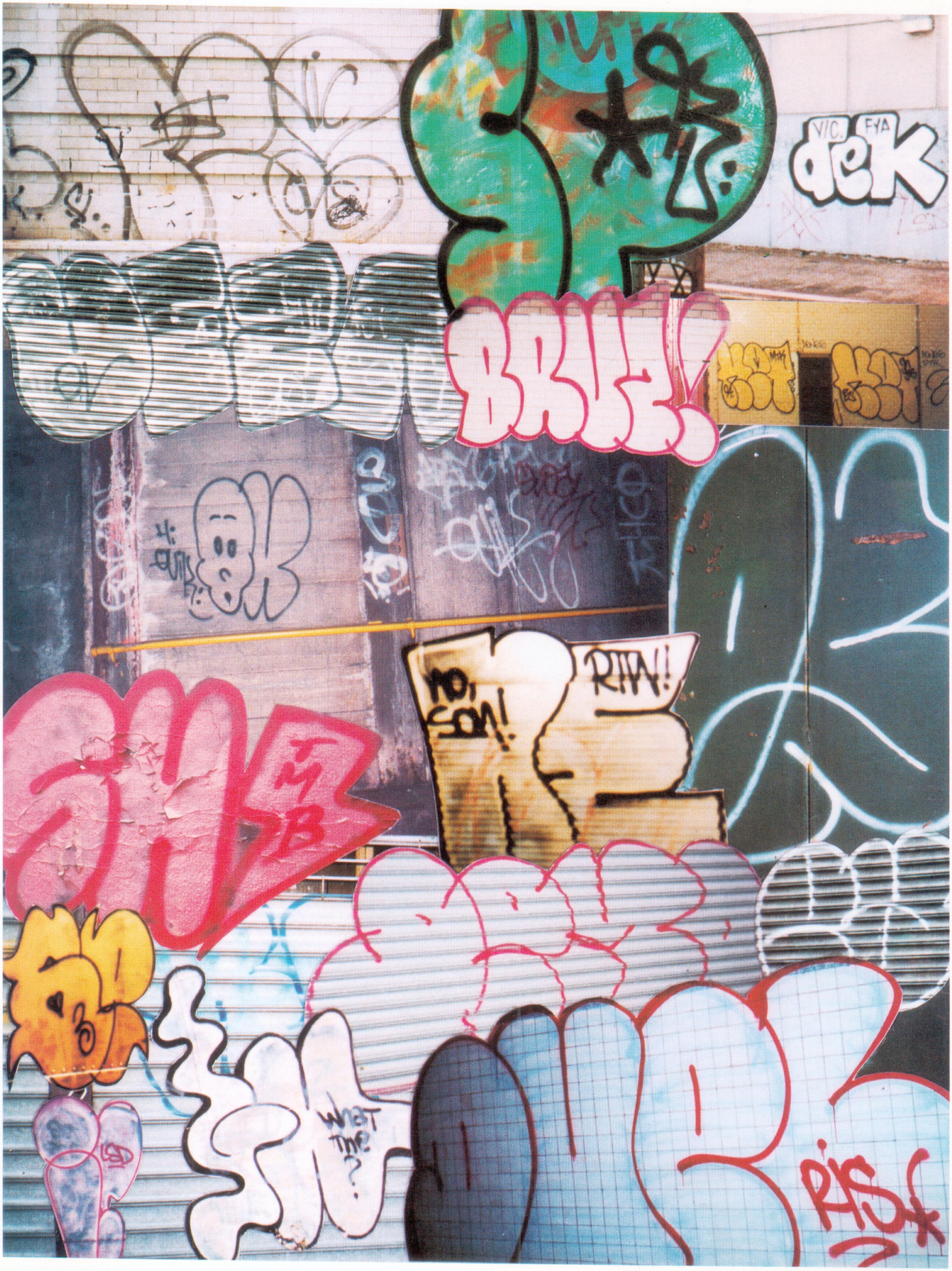
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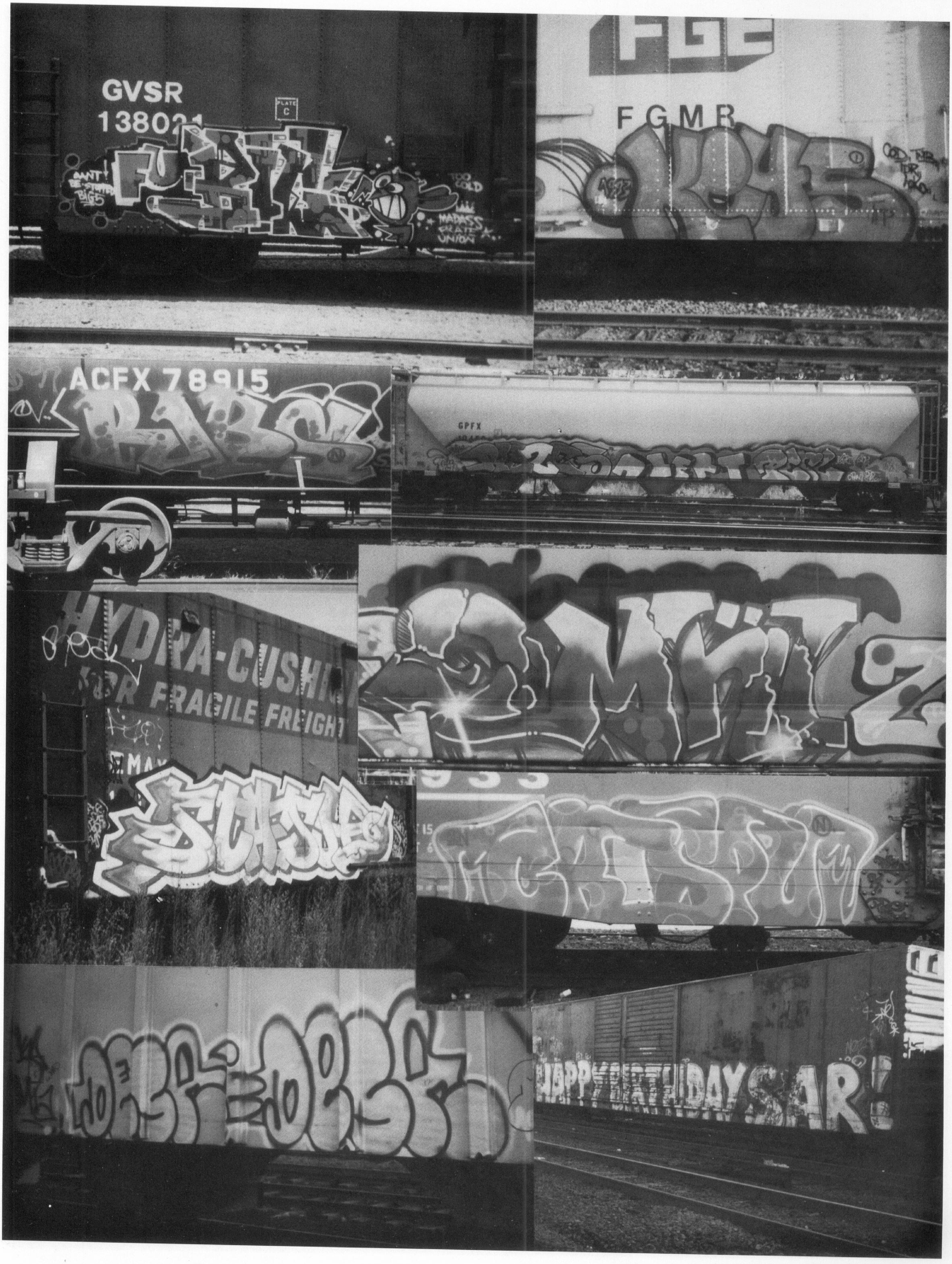
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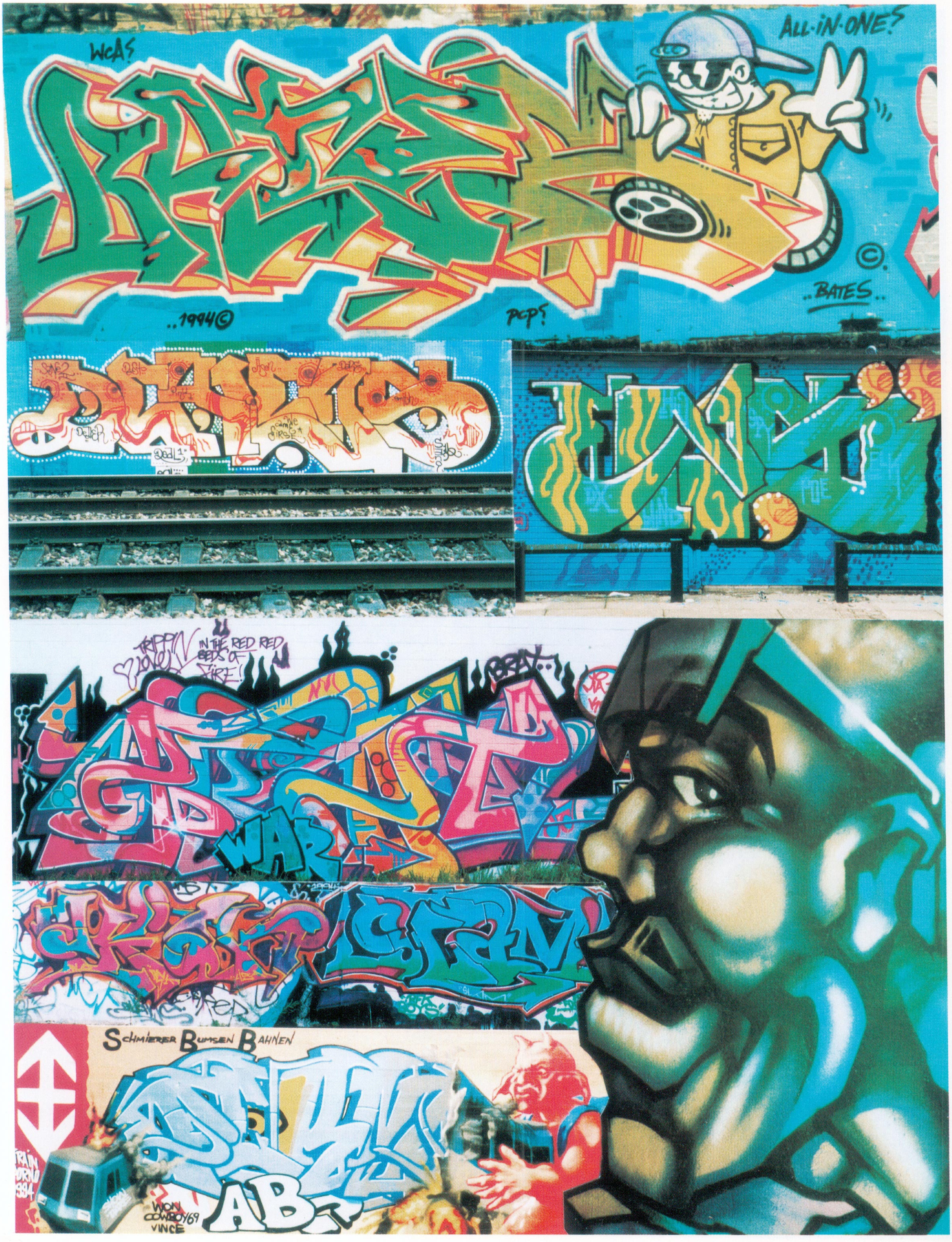
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AB

MOBB DEEP

The Queensbridge housing projects, tucked away inside the industrialized womb of Long Island City, New York (in the borough of crazy ass Queens) has nurtured many a Mc, producer and on the ink and aerosol tip, graffiti writers - infecting hip-hop culture's vast triangle of ghetto-centric communications with a doped up virus that's laced with beat boxed devastation. Contrary to what Krs-One once said, " the bridge ain't over."

A generation after Marley Marl, Mc Shan, Roxanne Shante and Dean 3yb, back staircase story tellers like Nas, and more recently on the comeback creep , the infamous Mobb Deep, have sprouted above the dismay and hardship that prevails in every project (i.e."reservations") USA, Amerikkka 1995. If you haven't heard "shook ones pt. 2," Mobb's street scripture of inner city hustlings via hood pressure and "strong over the weak" righteousness, then maybe hip-hop ain't your shit. Read on if you're interested in getting "stuck of the realness."…….And as a side note I first met Havoc (a.k.a. Nal) at the 36th avenue lay up back in 1985 - he was a shorty, buck wild and crazy, who loved to scale the grid work of that particular stretch of BMT track work.

1971- (to Prodigy) You're not from Queensbridge, right?
Prodigy- Nah, I'm from Hempstead, Long Island.

1971- How did y'all hook up?
P- We went to high school - Art & Design, together. Battlin' in the lunchroom and shit, and niggaz was like "yo, y'all should get together and form a group." So we started doin' talent shows at the school. We was gettin' off - started makin' demos, and that's that.

1971- How long were you guys together before you got signed to Island?
P- Like, two, three years, maybe.

1971- So y'all were like twelve when you hooked up, right?
P- Sixteen, around that age.

1971- What happened with the whole Island shit?
P- Shit fell through or whatever - I don't like to talk about that too tough.

1971- In between Island and now, what were y'all doin?
P- We hit the lab and shit. We was like, yo, we gotta do this. We gotta make these songs, make shit tighter. We started buyin' mad records - makin' our own beats - writin' rhymes and shit - we just got better, word. We do all our own production.

1971- Lyrically, what signify's Prodigy's style?

P- I just talk about what goes on - I just be writin' - and that's how shit comes out - and shit comes out fat.

1971- Break down the meaning of "shook ones."

P- Shook ones talks about how niggaz be scared to go outside and live. A lot of niggaz is scared to be inside the clubs - we talkin' about the scared niggaz - niggaz be shook!

1971- What do you want to go through peoples' minds when they see or hear Mobb Deep?

P- (I want them to say) Yeah, that's them crazy kids - that's them niggaz that get on, them niggaz is ill and they keep it real, word. Some crazy ass Queensbridge niggaz.

1971- Talk about Queensbridge.

Havoc- Queensbridge, Queensbridge - the place where stars are born. A lot of niggaz out there bustin' they gats, mad drama - it's cool though, I love it. I just love the atmosphere. I moved there in 1980, it's '95 now - so I've been here for like 14 years. I moved from Hollis, Queens. We had a house out there. One day I was comin' home from pre-school, and my whole house was fuckin' burnt down.

1971- What's a typical day like for a brother in Queensbridge? Just a regular brother who hangs, knows the game - who's part of the game - what's the average day like for him?

H- Goin' outside, slingin', duckin' from the cops, gettin' lal'd up, gettin' bent, drinkin' mad beers, go get a little shorty or somethin' - chill - get money and chill.

1971- That's the day to day routine?

H- Yeah, the average routine right there.

1971- What's the situation with the cops like out there?

H- Hectic - there's cops out there 24-7, but, that don't stop niggaz from gettin' they money. A lot of niggaz get bagged, but, it's like, the cops - they're out there heavily - the D's, TNT - all them niggaz out there.

1971- Is there mad brutality out there with the cops?

H- Yeah kid, no question - cops don't know how to act out there - cops don't know how to act nowhere. It's all across America with black people - cops are mad physical with us. Two years ago, cops tried to put drugs in my pocket, word up. They put mad empty crack bags in my pocket. I don't got no drugs on me, I'm chillin' - nigga threw me up against the wall, then, he's goin threw my pockets, and says "what's this?" I turn around and look, and I'm like "oh shit - that shit ain't mine - not mine." Then he's like "you shut the fuck up, you tryin' to call me a liar?" Shit like that is fucked up.

1971- So what was the outcome of that?

H- They just wanted my name and all that shit - so I gave them a fake name.

1971- So, you weren't involved in the game back in the days?

H- I used to get my little hustle on, but I chilled, cuz' I wasn't gettin' no real money - too many niggaz slingin' out there.

1971- On the music side, what got y'all into producing your own shit?

H- Motherfuckers frontin' on beats - tryin' to get beats. Brothers are too busy, or I guess they said...they probably felt like, "yo, Mobb Deep - they kinda weak." So therefore, we bought an MPC 60 and we started makin' our own shit.

1971- Who has influenced you, as far as makin' beats?

H- Large Professor. He really got me open. I used to go to his crib and watch him make beats, and ask him a lot of questions. He ain't really teach me, nobody taught me - but I learned a lot by watching him. I learned to work the MP in like two days - that's how dedicated I was to makin' my own beats.

1971- Where do you see yourself two years from now?

H- I probably see myself with my own production team, my own label, with various artists - stuff like that.

(continued)

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(Mobb Deep continued)

1971- What would you advise kids who want to get into this rap industry shit to do (as far as) in order to get put on?

H- I never went around to nobody sayin' "yo, put me on" - me and P - we did it on our own, lookin' on the back of record covers, goin out to record companies like, "please, listen to my demo," type shit. Just do that and go to mad shows - see what's goin on, get on the mic, freestyle, build up a little name.

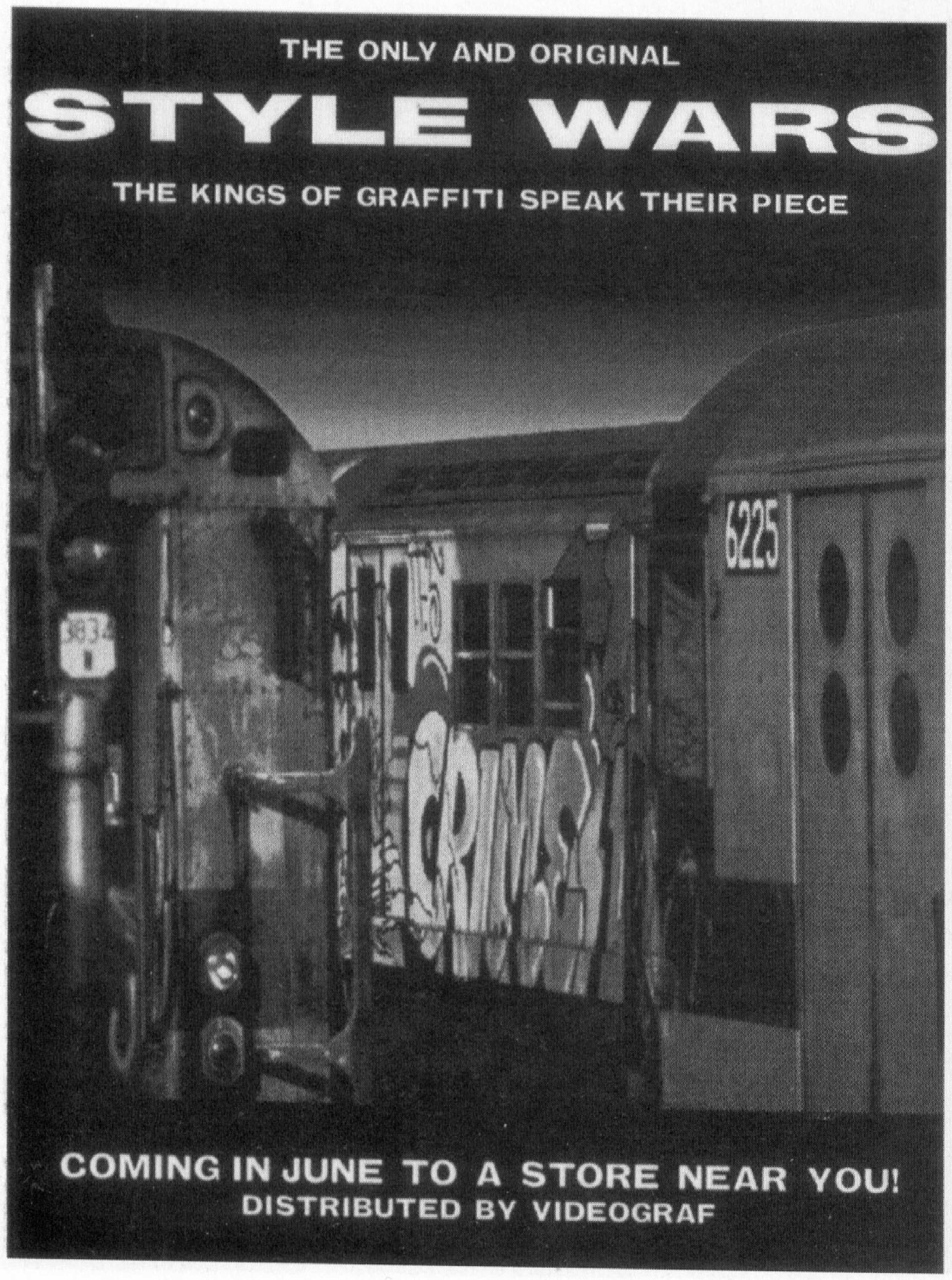
1971- How did you get into graffiti?

H- My man next door to me, he was into that shit, so I started doin' it too. We started goin to the Bronx, takin' mad pictures. Do you remember, that day we was at 39th and Beebe avenue, and we was taggin' up on the B train, when the B's was runnin' through there?

1971- True indeed. What was it like being a little kid in Queensbridge, dealing with the hip-hop movement and all that?

H- Hip-hop, doin' graffiti, mad niggaz sellin drugs, the typical life. I was little, doin' the fila (dance) all that shit in the park. Shit was crazy.

-1971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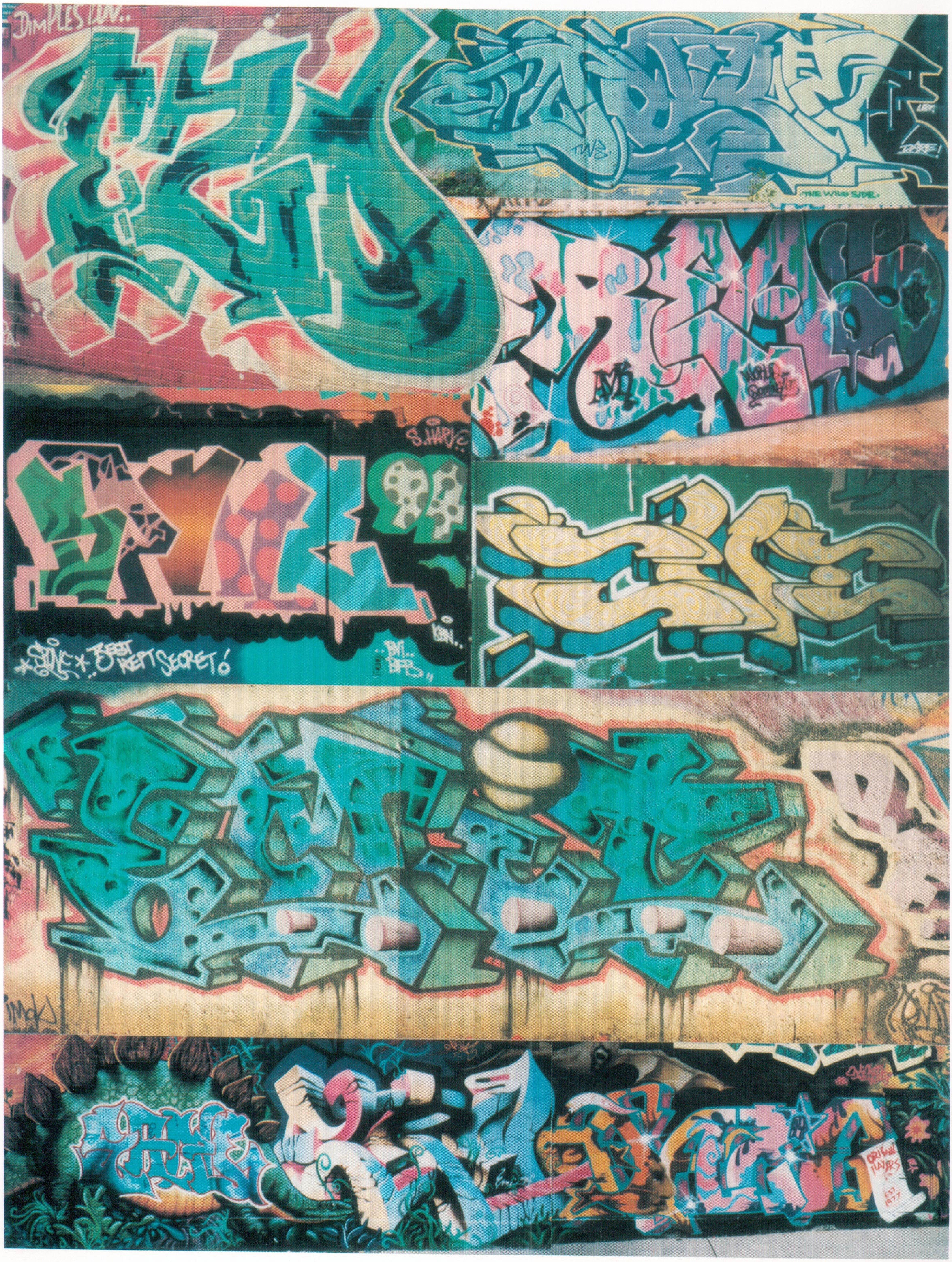
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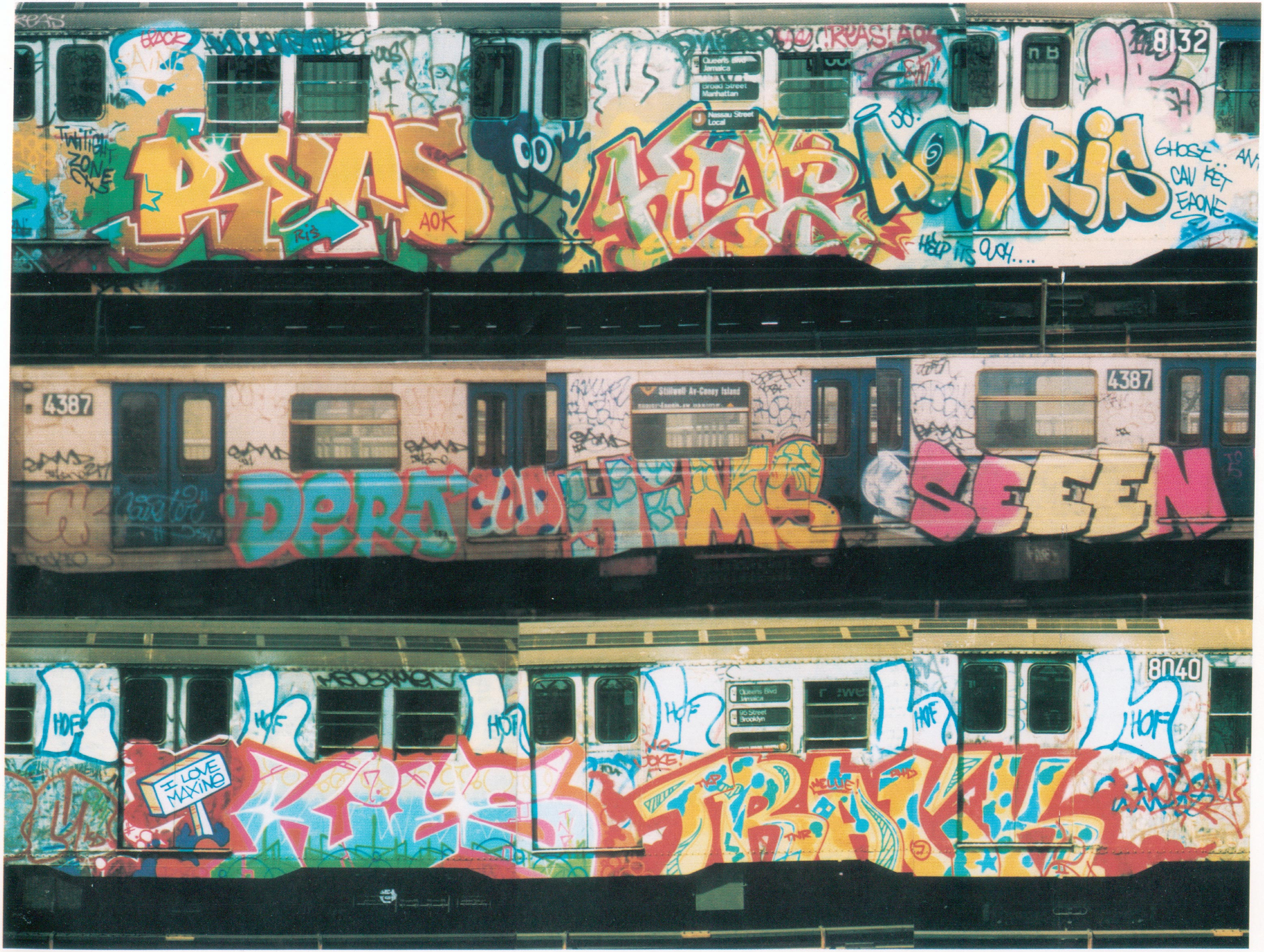
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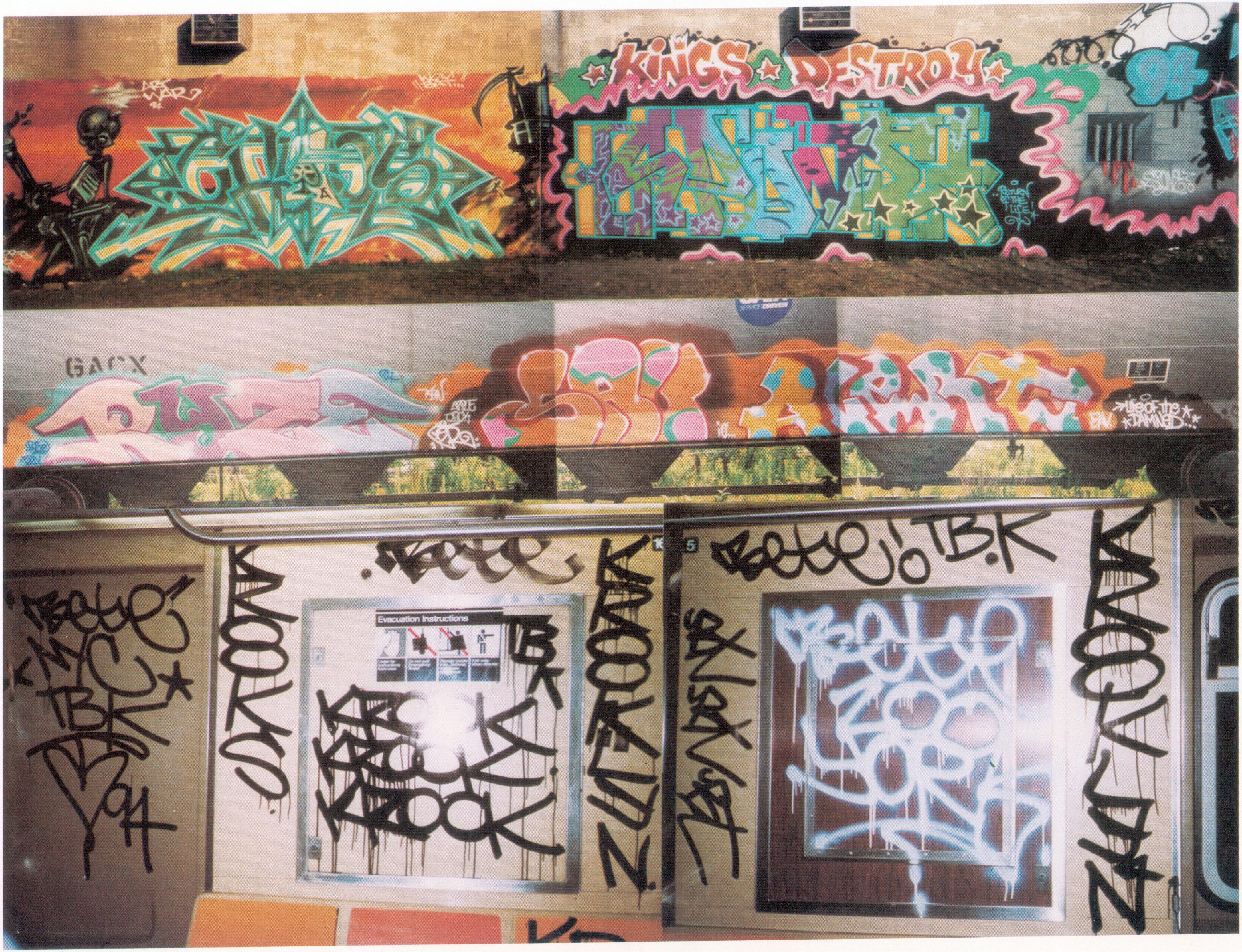
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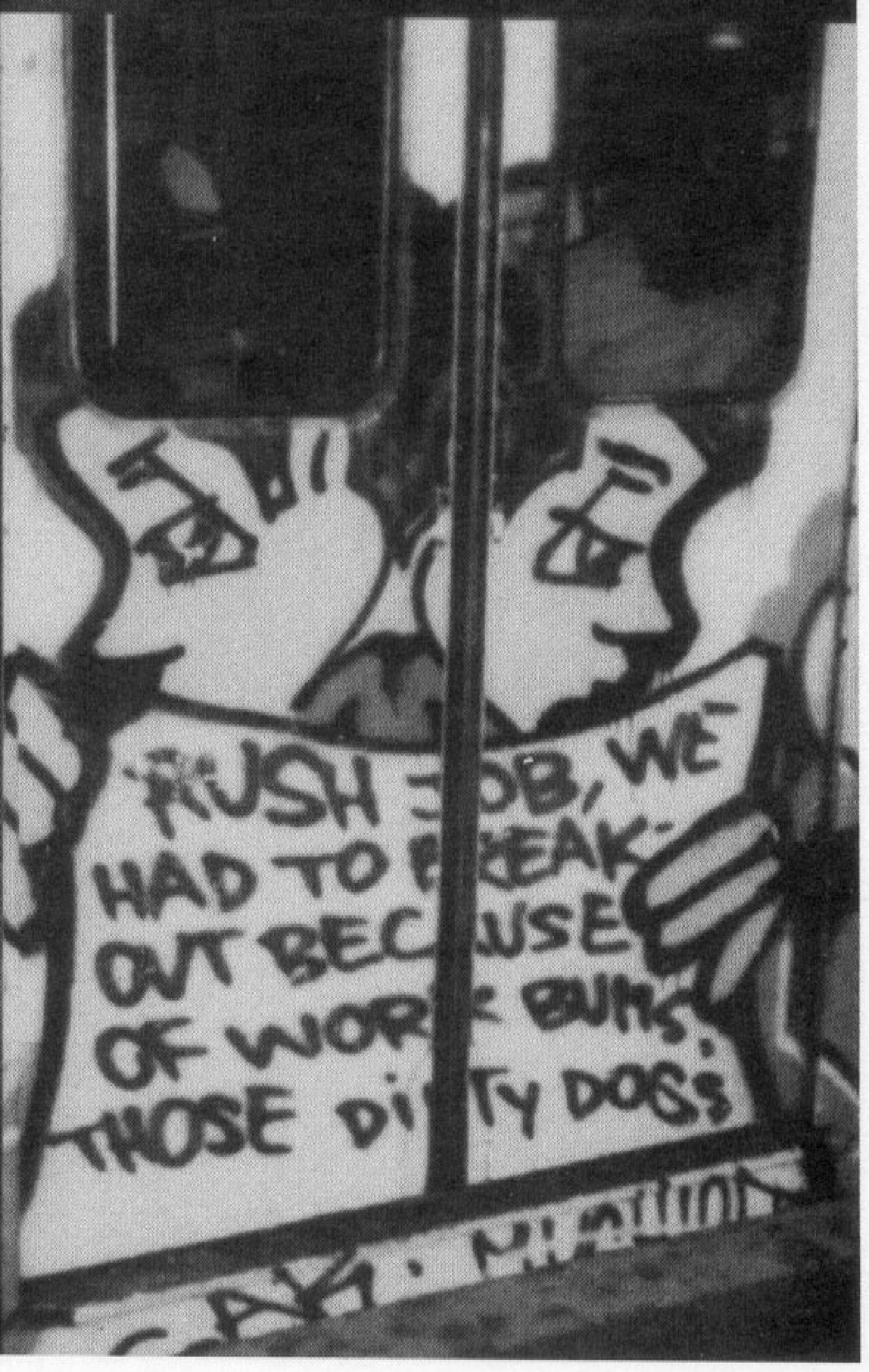
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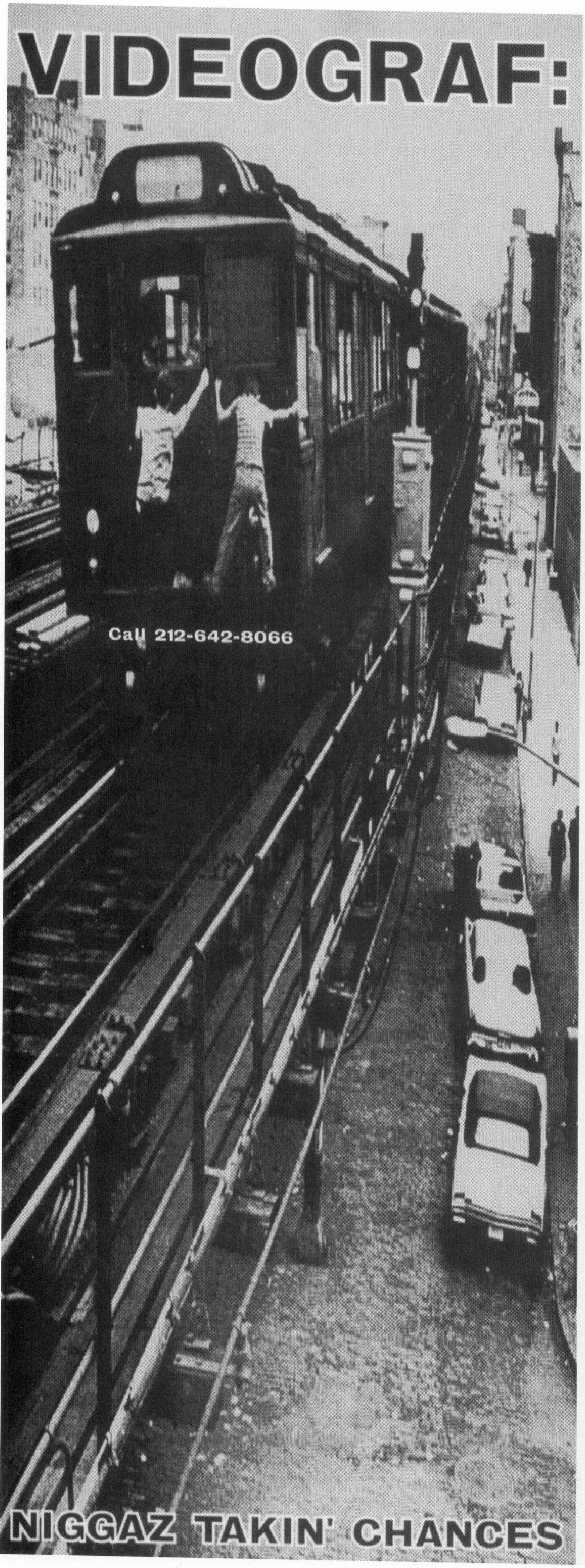
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